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ABSTRACT

This publication reports findings related to "Project ARTS: Arts for Rural Teachers and Students," a collaborative program among Indiana University, New Mexico State University, and Converse College in South Carolina. Seven rural elementary schools in those three states were also selected to participate. This report provides an overview of the project and findings relative to the identification, curriculum development, and assessment and evaluation phases of the project. The present findings contribute to a better understanding of how to identify, and provide appropriate educational services to underrepresented and underserved artistically talented students in rural schools and help achieve equal access in selecting students from all walks of life for visual arts programs for students with high abilities. (EH)

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Project ARTS

Art for Rural Teachers and Students
Javits Gifted and Talented Students Education Program



SO 028 899

Indiana University
Bloomington, Indiana

New Mexico State University
Las Cruces, New Mexico

Converse College
Spartanburg, South Carolina

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Project ARTS:
Programs for Ethnically Diverse, Economically
Disadvantaged, High Ability, Visual Arts
Students in Rural Communities



Gilbert Clark

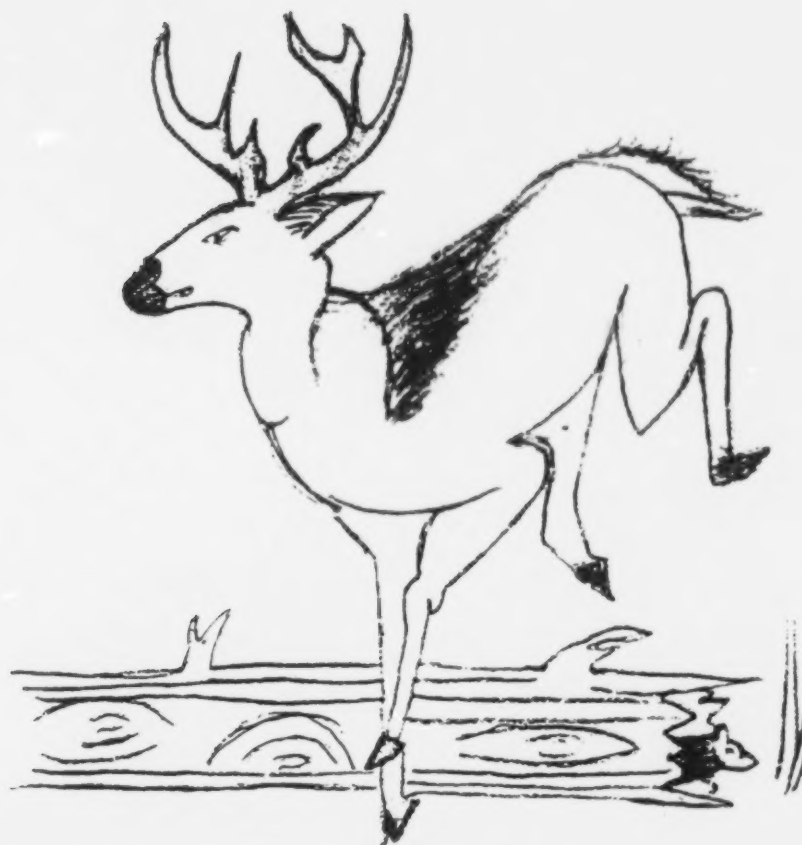
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Indiana University, Bloomington, Indiana

January 1997

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All art work in this report is by students in Project ARTS classes

Project ARTS:

Programs for Ethnically Diverse, Economically Disadvantaged, High Ability,
Visual Arts Students in Rural Communities

The authors are indebted to numerous individuals whose contributions and continued support made Project ARTS possible. These include three state level coordinators:

Dr. Theresa Marche: Indiana University, Indiana

Dr. Josie DeLeon: New Mexico State University, New Mexico

Dr. Nancy Breard: Converse College, South Carolina.

Their faithful support throughout the three years of Project ARTS made it all happen. The authors also express their appreciation to teachers and staff from the schools that cooperated with Project ARTS and contributed so much to success of the project:

Orleans Elementary School, Orleans, Indiana

Stinesville Elementary School, Stinesville, Indiana

Carroll Elementary School, Bernalillo, New Mexico

Santo Domingo Elementary School, Bernalillo, New Mexico

Beaufort Elementary School, Beaufort, South Carolina

J.J. Davis Elementary School, Beaufort, South Carolina

Saint Helena Elementary School, Beaufort, South Carolina

and specifically to the many Students, Art and Music Teachers, General Classroom Teachers, Administrators, and Gifted and Talented and Visual Arts Coordinators who helped make Project ARTS a successful program.



PREFACE

This publication reports findings related to identification, curriculum, and evaluation efforts, developed during a three year Jacob Javits grant (R206A30220) funded by the U.S. Department of Education, entitled **Project ARTS: Arts for Rural Teachers and Students**. In the following pages, an overview of the project, and findings relative to the identification, curriculum development, and assessment and evaluation phases of the project, will be presented.

Although many people played critical roles in Project ARTS, the authors are solely responsible for the contents of this report. Comments and criticisms are invited that may help improve the reporting of our findings or improve the delivery of services to high ability, visual arts students in rural schools anywhere in the country. It is hoped the present findings will contribute to better understanding of how to identify, and provide appropriate educational services to, underrepresented and underserved artistically talented students in rural schools and help achieve equal access in selecting students from all walks of life for visual arts programs for students with high abilities.

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COMMUNITY BASED ART EDUCATION FOR ARTISTICALLY TALENTED STUDENTS IN RURAL SCHOOLS

There has been a popular focus in recent years on special programs for students at risk in urban environments, where crime, homelessness, declining scores on tests, teen pregnancy, and other disturbing issues make front page news. The needs and problems of students from rural communities throughout the United States often are less visible and certainly less well reported. News stories may differ, but students in rural schools also are at risk in equally important ways and they also require educational programs designed to meet their special needs. Books and journals about educating gifted and talented students are filled with references to programs and advantages offered to urban and suburban students, because most educational opportunities for students with high abilities have been offered in cities and the areas surrounding them (i.e. Freeman, 1991; Gallagher, 1985; Swassing, 1995).

There are few visual or performing arts programs or projects for high ability visual arts students from distinctly rural communities, with ethnically diverse backgrounds, offered in year-round, local schools (Bachtel, 1988; Clark & Zimmerman, 1994; Leonhard, 1991). Such students, therefore, are under served or poorly served because they often have been overlooked or dismissed as unqualified to enter programs for high ability students.

The term gifted and talented has been used to indicate high ability in the visual and performing arts by officials of the U.S. Department of Education, as well as intellectual or academic categories of behavior (Marland, 1972). The abilities needed to demonstrate high ability in the visual and performing arts can be manifested in many ways, through demonstrated potential, evidence of complex thinking and production processes, or completed products or performances. They also can be evidenced in creative expression, problem solving skills, abilities used to produce adult-like products or performance, or as personality characteristics and values. In addition, other arts related skills, such as those required of aestheticians, art critics, or art historians, often demand abilities that differ from those required for success as a producing artist. Critical, analytic, and linguistic skills and abilities are necessary for tasks related to these roles, as are the abilities to think and write clearly and to present ideas publicly.

There have been some recently developed measures designed to help identify high ability students in the visual and performing arts (Clark & Zimmerman, 1992). Identification measures of visual arts talent for under-represented ethnic and cultural groups (e.g., Stinespring, 1991), however, need further research and development before they can be used to advantage. Definitions used in such programs need to be broad and open-ended because it is important to be expansive when seeking and identifying high ability visual arts performance

levels in populations of rural schools without previous arts programs. Restrictive definitions, such as specific, minimum IQ scores or specific, minimum scores on achievement tests, would be inappropriate for identifying students in most rural schools serving economically disadvantaged or ethnically diverse students. The obviousness of this claim is proven in examining school records of high ability visual arts students in rural schools; few would be accepted into typical enrichment programs in more privileged settings on the basis of their IQ or achievement test scores. Conversely, use of such scores in suburban schools generally will include artistically talented visual and performing arts students.

One local program for visual and performing arts students in rural schools, for example, began with the premise that gifted and talented identification measures, such as IQ scores, were neither sufficient nor appropriate for identifying rural, gifted and talented students (Brown, 1982). An alternative matrix of rating scales, nominations, achievement scores, and auditions or exhibitions in the arts were used successfully to select students for this program.

There has been, however, a paucity of research about identifying artistically talented students, art talent development in general, or about programming for artistically talented students from particularly rural backgrounds (Clark & Zimmerman, 1994). Because of their distance from large population centers, students in rural schools often do not have easy access to traditional cultural resources, such as large art galleries, major museums, large libraries, concert halls, or other facilities found primarily in major urban areas (Spicker, Southern & Davis, 1987; Nachitgal, 1992). Therefore, students from rural schools do not have the same exposure to, or opportunities to explore, the kinds of arts resources and experiences available to students in more heavily populated, urban, and suburban parts of this country.

Local school administrators or researchers seeking high ability visual arts students in smaller, rural communities usually have not identified enough students to warrant specialized teachers, appropriate instructional resources, or access to mentors (Bolster, 1990). At this time, there is a great need for development of valid and reliable identification instruments and other measures to facilitate broad talent development for all students, in a variety of contexts, with high abilities in the visual and performing arts. This is especially true for students with art talent potential and abilities who live in smaller, rural communities across the United States (Clark & Zimmerman, 1994). In a monograph published by the National Research Center on the Gifted and Talented, Clark and Zimmerman (1992) offered a number of recommendations for future inquiry about identification of high ability, or artistically talented, students that are directly applicable to programs in rural communities. These included:

- (1) identification of high ability visual arts students should be based on attention to student potential and work in progress, as well as final performances and products;
- (2) most currently available standardized art tests should not be used to identify students with

high abilities in the visual arts. Researchers should develop effective alternatives to standardized testing, such as process portfolios, work samples, and biographical inventories;

(3) students' backgrounds, personalities, values, and age need to be studied as factors in identification of art talent; and

(4) use of multiple criteria systems is recommended in all identification programs for artistically talented students, with an emphasis on diverse measures of various aspects of students' backgrounds, behaviors, skills, abilities, achievement, personalities, and values.

PROJECT ARTS

Project ARTS (Arts for Rural Teachers and Students) was a three year research and development program designed to serve the needs of students with high interest and abilities in the visual and performing arts, who also attended seven rural elementary schools in three states. Project ARTS was designed in an effort to serve the many needs of artistically talented students in rural schools who are from economically disadvantaged and/or ethnically diverse backgrounds. It was designed to identify underserved, high ability, visual and performing arts students in grades three, to implement differentiated visual and performing arts programs appropriate to those students, to implement those curricula in the fourth and fifth grades with the same students throughout the project, and to evaluate the success of these efforts. Teachers first identified potentially high ability, visual and performing arts students in grade three at each of the schools. Next, local teachers, parents, and community members, working with Project ARTS staff, developed and implemented differentiated visual and performing arts curricula. Finally, appropriate assessment programs were developed and implemented in the same schools.

All of the participating schools in Project ARTS served 55% to 99% of their students free or subsidized lunches, indicating by federal standards that their local communities are economically disadvantaged. Project ARTS has been sponsored by the Javits Gifted and Talented Students' Education Program of the U.S. Office of Education, a program that, to a great extent, had previously funded gifted and talented education projects in schools serving intellectually and academically gifted and talented students.

Major purposes projected for Project ARTS were to:

- (1) design, modify, and demonstrate identification instruments and procedures appropriate to rural students from Appalachian and European, Hispanic American, Native American, and African American backgrounds;
- (2) modify and demonstrate visual and performing arts curriculum models and materials; differentiated for use with high ability students, from these populations and in elementary schools; and
- (3) modify and demonstrate evaluation instruments and procedures to assess the progress and

achievements of students from the identified populations.

The primary outcomes of Project ARTS were projected to:

- (1) establish programs in the cooperating schools that may continue to exist after the project withdraws;
- (2) educate faculty and administration members in cooperating schools to be sensitive and caring to the needs of high ability students;
- (3) create programs in schools with active community relations and community support, to build bases for continuing community involvement; and
- (4) publication of identification, differentiated curriculum, and evaluation manuals for use in schools throughout the country in schools serving rural communities with gifted/talented education programs.

INITIATING PROJECT ARTS

During the first year of Project ARTS (July 1993 to June 1994), there were a complex series of tasks to be completed, including:

- (1) creating an effective project staff and workspaces for site directors at Indiana University and establishing effective links with New Mexico State University, and Converse College in South Carolina;
- (2) establishing ties with administrators and teachers at seven selected rural schools in those three states;
- (3) developing cooperating networks among the sites, teachers, and project staff; and
- (4) creating effective parent-community groups at each school.

Once these tasks were accomplished, it was possible to focus on identifying students at each of the sites who would be participating in the Project ARTS programs. Students were to be identified on the basis their high interests or potential or their high abilities in studio or performing arts (such as movement) as part of the identification processes.

It was a Project ARTS policy to avoid directive interventions into the climate or organization of each cooperating school, or into the nature of the arts offerings at each cooperating school. Local teachers and school staffs were encouraged to consider each local school population and community in making decisions about identification programs, curricula development, and evaluation procedures, as well as implementing the project in their schools. Locally designed identification programs were defined, over time, at each site or school, by these guidelines:

- (1) being sensitive to local cultures and learner characteristics of specific groups of students at each site;
- (2) using locally developed measures, procedures, and criteria;
- (3) being inclusive of many art skills, including both two-dimensional and three-dimensional

art work and vocal and instrumental musical abilities, as well as dance and movement; and (4) being based on several, clearly different, kinds of information or measures and procedures. In addition, the locally developed identification programs were to be designed by specific school personnel at each site.

PROJECT ARTS SITE DESCRIPTIONS

Project ARTS began with testing over 1000 students in third grades in seven, specific, rural schools, with input from parents. Parent advisory groups were established prior to the testing, in order to get advice about the local populations and appropriate expectations for these students. These community identification programs were to be designed by parents, administrators, and consultants at each school site, working with Project ARTS consultants.

The Project ARTS staff also required each school to administer two standardized instruments, a modified Torrance Tests of Creativity and Clark's Drawing Abilities Test, as aspects of their identification programs. Because these instruments have frequently been used in visual arts identification programs, they were chosen as bases for comparisons across sites, to validate and assess other measures used locally, and to determine their effectiveness in identifying high ability arts students in rural schools.

During the first year of the grant, third grade students were tested in two schools in Indiana, two schools in New Mexico, and three schools in South Carolina, to select smaller groups of high ability visual arts students. During 1994-1995, these same students, who were now in fourth grade, were tested again to identify high ability music and performing arts students. During the three years of Project ARTS, the staff centered on moving up in the grades with the same selected groups of identified, high ability, visual and performing arts students.

During the second and third years of Project ARTS, local teachers, along with parent-community groups, created and implemented differentiated curricula and learning activities for identified, high ability, visual and performing arts students with an emphasis on having the students study and record their local communities' arts, architecture, culture, and history. In selected schools, gifted and talented music or dance students also were identified and programs were offered to these groups. These differentiated curriculum projects have been on-going at each school and were shared among all of the cooperating schools in Project ARTS during the 1995-1996 school year. As the project neared completion, local, formative evaluation programs were enlarged and assumed by evaluation specialists from Indiana University, who completed summative evaluation reports. Each of the cooperating schools in the three states will be described briefly to create contexts for understanding the visual and performing arts interventions used in this project.

COOPERATING SCHOOLS: INDIANA

Two schools in Indiana, in two different communities, participated in Project ARTS. They both are in rural, agricultural, southern Indiana where people claim predominantly Scottish-Irish, German, or American Indian ancestry and many people, in both school populations, have southern, Appalachian backgrounds. Over several generations, their families migrated into southern Indiana from Appalachian mountain regions of such states as Kentucky and Tennessee. They represent a distinctive culture with its roots in Medieval England and Scotland.

These Appalachian people settled and farmed lands in Indiana for several generations in relative isolation before modern industrialization and development encroached into the region. Now, both schools are in economically disadvantaged, low growth communities with few resources for attracting new developments. Students are bussed to these two schools from local communities and from extensive, sparsely populated areas of their surrounding counties. One school, Stinesville Elementary School, is in the southwestern part of the state. The other, Orleans Elementary School, is in the central, southern part of the state. Both schools are named after of their local communities.

COOPERATING SCHOOLS: NEW MEXICO

Two schools in New Mexico, with distinctive cultures, participated in Project ARTS. One, Carroll Elementary School, is in a community called Bernalillo, about 20 miles north of Albuquerque. This school, serves a population composed largely of Hispanic Americans, who have lived in northern New Mexico since the mid-1500s. The backgrounds of most students reflect Spanish, Catholic traditions, regularly intermixed with, and influenced by, intermarriage and commerce with American Indians from nearby Pueblo cultures. Like many southwestern communities, Bernalillo is low and sprawling and Hispanic in its origins.

Some people herestill serve as tinsmiths, silversmiths, and carvers of santeros (saint figures). Students at Carroll Elementary School are aware of their families' historical traditions and the Spanish language is very important to them. There is a strong bilingual (English-Spanish) language program at the school. There are 475 students in grades 3, 4, and 5, and over 70% of the students are of Hispanic background.

Santo Domingo Elementary School is the other cooperating school, about twenty miles north of Bernalillo. Students at Santo Domingo Elementary School are entirely American Indian and live on a conservative, traditional pueblo that strives to protect and preserve its cultural traditions. The school is located on the Santo Domingo Indian reservation, near the Pueblo, that is home to all of the students. Students also speak Spanish and English, along with their native Keres language. Administration of the school is located in Bernalillo, with, however, local authority over this school preserved by the Santo Domingo Indian Reservation. The pueblo people strive to maintain their Keres language, seasonal festivals, traditional arts

and crafts, and distinctive values, which are focused on serving the good of the pueblo community and its inhabitants.

COOPERATING SCHOOLS: SOUTH CAROLINA

Located near the southern, coastal tip of South Carolina, Beaufort County, and the community of Beaufort, are home to the sea islands and the Gullah people. The sea islands have been home to African American people who created the Gullah language and culture since the earliest days of importation of African slaves into South Carolina. Freed and runaway slaves settled on the low lying, coastal sea islands because that land was not considered valuable by plantation owners. Once there, these people created an economy based primarily on products from the sea. Shrimping and fishing became primary industries.

Upon Emancipation, at the end of the American Civil War, these people remained in relative isolation. In the 1950s and 1960s, it was their unique Gullah language that brought linguists and folklorists' attention to them. Project ARTS staff became interested in working with students with Gullah backgrounds, and chose schools, and a community center, in rural locations on the sea islands.

Emory Campbell, director of The Penn Center, which is dedicated to preservation of the Gullah culture, cooperated and supported Project ARTS activities. There were three elementary schools in the Beaufort County district cooperating with Project ARTS: Beaufort Elementary, St. Helena Elementary, and J.J. Davis Elementary. These schools are all attended by predominantly African American students whose families helped create the Gullah culture.

PROJECT ARTS PERSONNEL YEAR 3

Project central office, Indiana University

project co-directors
project coordinator
primary independent evaluator
assistant independent evaluator

Gilbert Clark and Enid Zimmerman
Theresa Marche
Linda Mabry
Linda Ettinger

Indiana site

site coordinator
site evaluators (graduate students of the
primary independent evaluator)

Theresa Marche
Tracy Cronin, Jeff Davis,
Sharifah Shakirah Syed Omar

Orleans Elementary School, Orleans

gifted/talented coordinator
gifted talented teacher
art teacher
music teacher

Leah Morgan
Ann Bex
Leah Morgan
Debbie Edwards

Stinesville Elementary School, Stinesville

district g/t coordinator
academic g/t coordinator
art teacher
music teacher

Shirley Keith
Judy Moran
Bridgette Savage
Stephanie McClain

New Mexico site

site coordinator
site evaluator

Jozi DeLeon
Catherine Medina

Carroll Elementary School, Bernilillo

g/t coordinator and teacher
arts consultant

Ellen O'Connor
Rebecca Cruz

Santo Domingo Ele. School, Santo Domingo

school liaison
art teacher

Marilee Bryant
Joseph Aguilar

South Carolina site

site coordinator
assistant site coordinator
site evaluator

Nancy Breard
Ellen Mead
Shari Stoddard

Beaufort Elementary School, Beaufort

art teacher

Ellen Lohr

J.J. Davis Elementary School, Dale

art teacher

Brenda Singleton

St. Helena Elementary School, St. Helena Island

art teacher
music teacher
movement teacher

Barbara McArtor
Calvin Singleton
Jo Anne Graham



INTRODUCTION TO THE FINAL REPORT

During the 1995-96 school year, differentiated curricula were extended to include music and dance, and curricula developed at each site were exchanged with teachers at all Project ARTS schools. Packaged sets of artifacts and print materials, identified at each site as appropriate curriculum resources, were assembled and sent to students and teachers at the other sites. In addition, recipe books, student-made video tapes, and student-to-student correspondence were exchanged between all Project ARTS schools.

In most site schools, locally developed curricula were taught during the 1994-95 school year, and completed during the fall semester, 1995. Shared curricula from others state sites were presented during the spring of 1996, the final semester of Project ARTS. While some teachers chose to present entire units as written, others integrated elements of the shared curricula with lessons about local culture. In this way, the arts of other cultures were included, compared, and contrasted with local arts traditions. In several site schools, use of Project ARTS curricula was extended to classrooms beyond those in the project itself. While Broadriver Elementary School in Beaufort, South Carolina was not an official site school, the art teacher there utilized Project ARTS identification measures and curricula. She also joined the site staff in successfully encouraging the local school board to expand Project ARTS programs to all other district elementary schools, starting in September, 1996.

Programs in all site schools featured exhibitions and performances of student work in a variety of public arenas. New Mexico schools utilized September art shows at the Running Buffalo, a local commercial art gallery, not only for highlighting student achievement, but also as part of the student identification process. Other art shows were mounted in the Bernalillo town hall and public library. Through Project ARTS, a working relationship was forged for the first time between Beaufort county schools and the historic Penn Center, dedicated to preserving Gullah culture in the South Carolina sea islands. Students displayed art work and performed songs, dances, and drumming during the Penn Center's annual Gullah Heritage Days festival, which attracts visitors from throughout the country. Spring art shows at the Penn Center have become a new tradition for Beaufort area schools. Similarly, Indiana schools working through Project ARTS forged new relationships with the Monroe County Historical Museum, resulting in a three-month exhibit of student work and a public performance of music, drama and dance created by students, that focused on local history and folklore. The performances were so well received that repeat performances were solicited for school and community meetings and for Stinesville's Quarry Days festival on the Fourth of July. Routine exchanges of museum artifacts now fill display cases in both schools and are available for all teachers to use with their classes.

While all site schools, students, and teachers have experienced the benefits of these new relationships with local institutions, their communities have profited as well. Parents and community members have seen their history and culture validated and have been encouraged by the excitement and interest shown by students.

A striking example occurred in Stinesville, Indiana, where economic difficulties and school consolidation threatened the town's very existence in recent years. Once a hub of southern Indiana's limestone industry, Stinesville's schools took for themselves the name "Quarry Lads and Lassies." In recent years, students at the one remaining elementary school, to the dismay of community elders and parents, attempted to have the name changed, favoring more modern titles such as "Cowboys," or "Lions." However, when Project ARTS staff focused their community-based curriculum on the question of whether there is cause for pride in being 'quarry lads and lassies,' the results were dramatic. After extensive historical research, students wrote and produced a dramatized history of the town, complete with music and dance, and stood proudly to proclaim themselves the new "Quarry Lads and Lassies of Stinesville," much to the delight of community elders, concerned citizens, and parents.

As curriculum writing and implementation progressed, numerous people came forward in all sites to offer their assistance, knowledge, and skills. These included local historians, artists, and craftspersons, both amateur and professional, parents and family members, as well as interested community members. Through exhibits and performances, students were able to extend their newfound awareness and appreciation of local history and culture to many in the community who previously had been unconcerned.

Students were encouraged to learn about and value art in their own cultures, as a bridge to understanding art created in a variety of Western and non-Western contexts, past and present. Several forms of communication facilitated this bridging of cultures within the project. An exchange of student-produced videotapes, from each state or school site, provided an avenue for understanding the history and culture of each community. This experience was often fascinating, yet sometimes disturbing for students. One student in South Carolina expressed her opinion that the video from Indiana was "scary" because all the children were white. This led to a valuable discussion about similarities between students in the two site schools. Three-way video-teleconferencing among New Mexico, South Carolina, and Indiana Project ARTS staff and teachers helped establish a sense of community among the state sites. Once teachers and staff mastered the videoconferencing process, selected groups of students were invited to participate. Indiana students had the distinction of being the first children to use the new studio facilities at Indiana University's School of Education. Expecting to find each other strange and different, Project ARTS students from rural Indiana and Santo Domingo Pueblo were pleased to discover

instead that they shared many interests, such as participating in arts experiences, playing basketball, and romping in the snow.

The final evaluation of Project ARTS, federally funded through the Javits Gifted and Talented Students Education Program, was conducted by two independent evaluators. Approximately 200 students were served directly, over a three year period, with twelve teachers and seven schools participating. An independent evaluation was conducted using data collected, in the second and third years of the project. These data were collected, analyzed, and synthesized through a responsive, naturalistic, participatory approach that included formative reporting at the end of year two, and summative reporting at the end of year three. A design for data collection, analysis, and reporting was prepared by the primary evaluator and approved by project directors and the project coordinator. In addition, the project coordinator, and three site evaluators, also submitted final evaluation reports. Documents, videotapes, photographs, newspaper articles, and other resources, collected from all sites and the central office, also were used to assess progress and achievements of Project ARTS. Site directors and some teachers also contributed materials and commented on parts of this evaluation report before it was finalized.

INDIANA FINAL REPORT

In the first year of the grant, there was a period of several months delay, after the grant period began, due to the withdrawal of two schools, and the inclusion of Stinesville Elementary School. At Orleans School, the decision to focus on local history was made after teachers had made their commitments to the grant. With effort and encouragement, teachers at Orleans School internalized a community-based curriculum focus in the third year of the grant. For one teacher, at one of the two schools in Indiana, commitment was still limited when the project ended. Both schools experienced problems stemming from district instability, as superintendents and principals were changed from year to year. This may be a difficulty faced by many rural schools, and it often impedes education programs in general.

COMMUNITY BUILDING

The key to success at community building at each school was to find a person with leadership skills, commitment, and flexible class schedule. Once these persons were identified, and empowered to act, the school communities became active, viable, and successful. After communities of teachers were established at each school, many successful things occurred that drew in other teachers, administrators, parents, and community members. This informal approach, centered on concrete, specific contributions toward challenging, interesting, and achievable goals, provided opportunities for school communities to evolve in a natural way.

A decisive impetus for implementing community-based curricula in Indiana was a scheduled art show, held in Spring, 1995, at the Monroe County Historical Museum in

Bloomington, Indiana. Beyond forging new ties between that institution and local school districts, the event provided motivation to finalize study of the local culture and history. While the public relations benefit of this event for both school districts and Project ARTS was undeniable, the value for students, in terms of self-confidence, pride, and knowledge and skills acquisition, was immense.

TECHNOLOGY

Use of technology was very successful in Indiana schools. Video production became a key focus of the Orleans program, and students were actively involved in planning, filming, and editing school productions and other special events, with equipment provided by Project ARTS. At Stinesville, video production was accomplished by several adults, with input from students and equipment provided by Project ARTS. Experience with these technological devices led many students to see new things, in new ways, and effected major changes in their attitudes and performance at school.

IDENTIFICATION

The selection of artistically gifted and talented students was the primary objective of the first year of Project ARTS. Procedures included two standardized tests, Clark's Drawing Abilities Test and a modified version of the Torrance Tests of Creative Thinking, as well as locally developed measures. The two standardized tests were to be used for research purposes, conducted by Gilbert Clark. Sites were encouraged to develop and implement their own local identification measures. Only Orleans Elementary School in Indiana used the two, standardized tests in their identification procedures.

INDIANA SELECTION MEASURES

In Orleans, the gifted/talented coordinator responded to community concerns about elitism in gifted programs by defining giftedness in the broadest possible terms, while subdividing her program according to skills, then selecting different groups of students for each skill addressed. As a result, over 70 students became involved in the Project ARTS program at Orleans School. Among those 70 students, a group of 12 to 15 were selected again and again to participate in the different skill groups. The work of these students demonstrated that this group represented Orleans' artistically talented population.

At Stinesville School, the students selected were definitely the artistically talented population, as demonstrated by the quality of their work, their interactions with each other and with adults, their abilities to take on challenging, independent research with limited direction, and the quality of their performances.

In Indiana, teachers at both school districts had experience with gifted/talented training and with g/t students and programs. They did not hesitate to produce artistically talented groups for Project ARTS, relying on previously identified g/t students in both schools.

There was some regrouping for Project ARTS, emphasizing artistically talented groups as a focus.

The teacher at Orleans School reorganized each unit she taught, with different students and content identified for each unit. This teacher, also the gifted/talented teacher at Orleans School, prepared a matrix of tasks and grades that was used to select students into Project ARTS. She prepared peer nomination forms, with spaces specifically for both girls and boys to be named, as a selection device for Project ARTS. She also kept Teacher Assessment forms as part of her school records. This teacher prepared Parent Recommendation Forms, with a long list of behaviors that could be assessed as indicators of creative or gifted arts related behaviors. Each student also filled out the same form as a personal inventory, and these two forms were checked against one another. Students in her classes filled out Portfolio Sheets, in which they assessed each art project they had completed. The teacher also marked the same assessment record, in ink, to record her evaluations. These records were kept as part of each classes' records. Finally, this teacher maintained a record of her classes' reactions to the Eiteljorg Museum visit, which had been used as a Project ARTS selection device.

Similar records were kept at Stinesville School, although the teacher at Stinesville had already selected an advanced group, which she maintained for Project ARTS. Her forms included a Parent Information Form, a Teacher Information Form, and a record of performance on a standardized test. Parents, peers, and students were asked to fill out nomination forms, and these also were used. Many school records, nomination forms, test results, and other devices were used.

MUSIC SELECTION MEASURES

Music identification procedures were to be developed in the Fall of the second year and implemented the following Spring. Gorton's Intermediate Measures of Music Audiation were administered at Orleans and Stinesville Schools, in Indiana, and St. Helena Elementary School, in South Carolina, and were to be used with other measures for research conducted by Hseush-Ping Lee, a master's student in the Art Education Program at Indiana University. At Stinesville, the district g/t coordinator, who was a dancer (who for many years and had directed her own dance studio), also selected students with local measures she developed for a music and movement program. In year three, the music teacher at Orleans developed her own local measures for identifying students to be in the gifted/talented music program. Because of unclear reporting, the final evaluators were unable to determine whether these local measures were successful in identifying musically gifted and talented students.

In years two and three, units of instruction, based on art media and processes as well as local culture, comprised the Orleans curriculum. Students explored and recorded their homes, community, and natural environment using still and video cameras. Units on landscape

painting, drawing from natural observation, and mural painting were linked to local history and traditions. Other units were based on local history and culture. Work on the curriculum was augmented by numerous, local craftspersons and family members. Unit outcomes included a photo-scrapbook, two videotapes, an illustrated recipe book, and an Indiana treasure box, including artifacts, craft items, and printed information. These were displayed throughout the community, shown in a local museum, and shared with other schools in Project ARTS sites in New Mexico and South Carolina.

In Stinesville, outcomes of four units of study, developed in years two and three of the project, were presented to the school and local community at a ceremony commemorating a large new addition to the school building. Emphasis was on local architecture, creative movement, interpreting architectural forms through creative movement, the history of Stinesville, with a focus on major buildings in town, and pioneer songs and dances. Students played a central role in creating curriculum materials and made extensive use of local historians, artists, and community members.

While the concepts and general art and music skills included in the Orleans Project ART curriculum often were not beyond the reach of many students in the school, the rate of presentation and the need for independent research and decision-making was advanced beyond the norm for this age group, especially for students in this rural school. In Stinesville, the work presented publicly in an art program associated with Project ARTS was a follow-up of work presented in regular art classes. However, individual research, problem solving, decision-making, and conceptual level of work done in the music and dance curriculum were elevated as well beyond the capabilities of the average student.

FORMATIVE AND SUMMATIVE ASSESSMENT

Individual project assessments and summative student and teacher assessment forms were used at both Stinesville and Orleans Schools. Teacher evaluations of 12 Project ARTS students at Stinesville School were based on task commitment, critical/creative thinking, social development, and research skills. Students were rated as exhibiting strengths, performing as required, and needing improvement in various areas of the curriculum. Out of 240 possible responses for all 12 students, 38% were rated as exhibiting strengths and 62% performing as required. No student received a "needed improvement" in any area. Students at Stinesville School also filled out final evaluation forms in which they rated and described their favorite, and least favorite, Project ARTS activities. They also related what they learned the most, and what Project ARTS taught them about themselves. Favorite activities included learning to play the dulcimer (5 responses), the final program (7 responses), and field trips (8 responses). According to three students, the pen pal activity was not successful because students they wrote to at the other sites never responded. Two to three students did not like

reading literature for a diversity study, preparing for the final program, or doing research. Nine reported learning the most doing research for their part in the play; they learned about their own family history and past and present people in the community. The same nine students wrote they enjoyed learning from information given by the many guest speakers. Seven students thought that they learned the most about working with other people when they were creating and practicing for the play and art exhibit that were culminating activities for Project ARTS.

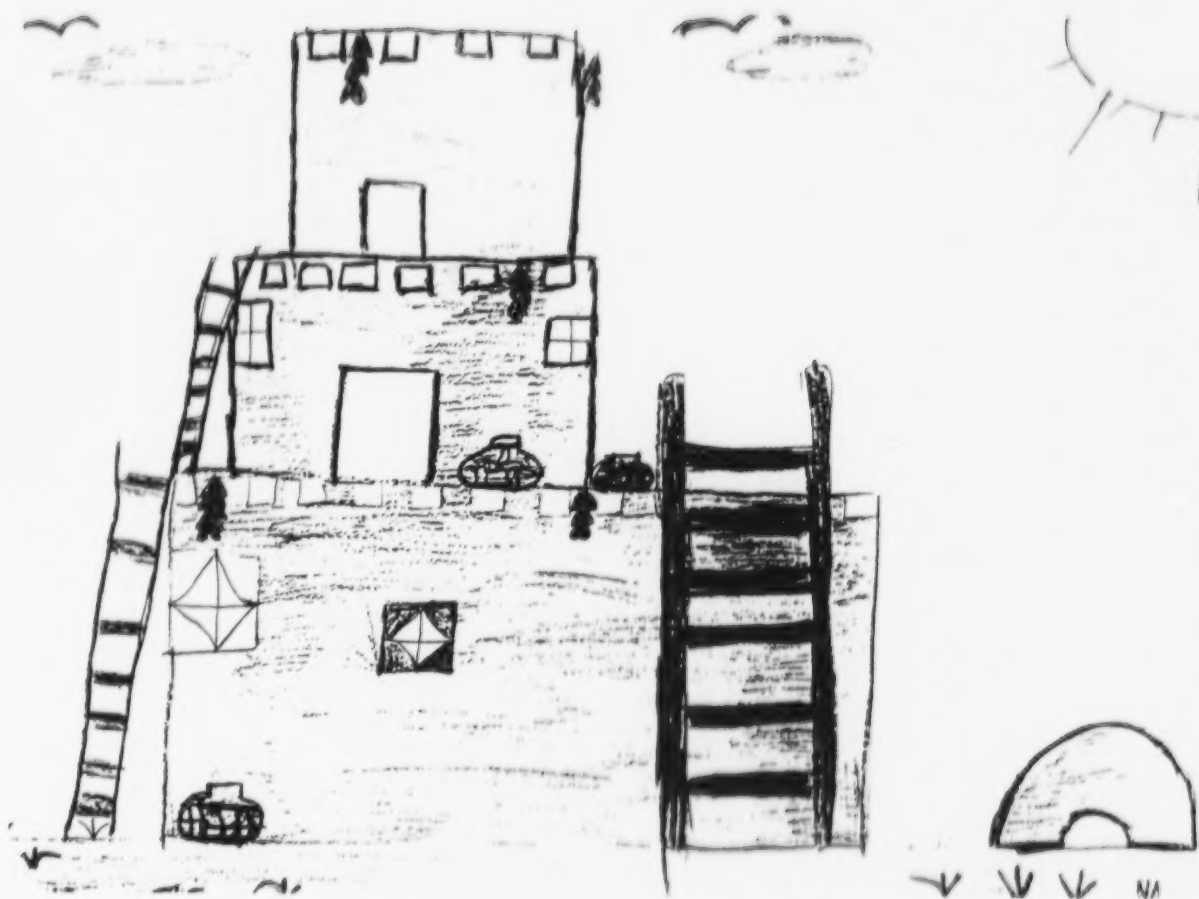
In Orleans School, 51 final assessment forms were submitted from Project ARTS students who participated in a variety of activities, such as photography, ceramics, computers, painting, drawing, video-filming, music, architectural drawing, and local crafts. Students were asked what group or project they enjoyed most, about guest speakers, field trips, what they learned most, and what they would change. Thirty-three (65%) said that they would not make any changes because "it's education enough", "I loved it the way it was", and "if you do it every year more kids will come and more will want to come". Five students wanted Project ARTS classes to last a longer amount of time. Three wanted more selections of different groups of classes, and five suggested changing the time Project ARTS met.

When asked what they learned, twelve commented that they "learned a lot about Orleans history and met a lot of new people". "I learned skills I can use in later life", wrote five students. A similar number commented, "I learned about what artists do". Learning how to express themselves and doing things on their own was important for three students. One student wrote, "One thing I learned in Project ARTS was even if you don't think you can do something, you can always try and eventually you will succeed". One negative comment, as voiced by eight students, was that on of the field trips, "The lady with the English accent was very hard to understand."

Project ARTS received very positive comments in respect to what the students liked about participating in activities. Fifteen wrote, "I liked it all!" and nine responded, "It was great!! I loved it". Twelve students said that they enjoyed seeing their work displayed in a variety of public places. Seven expressed the hope that they could attend the following year. Individual comments included, "I really think Project ARTS is AWESOME!!!!", "It was very neat these three years and I will miss it," and "I liked the whole program wonderfully".

ACCOMPLISHMENTS

Project ARTS was a success at the Indiana site schools for students, teachers, and their communities. Time and time again, teachers said that they would not have attempted many of the things they did without support from the grant. For the gifted and talented teacher at Stinesville School, the community focus provided an opportunity to do something she long wished to try, although it was not recommended in the standard, school curriculum. For the music teacher at Orleans School, Project ARTS provided the first experience she had in



integrating music with other subjects and team teaching. For the year after the grant ended, she intended to add local musical heritage to her regular curriculum; a different point of view than when she had first described local music as "hayseed." For the art teacher, and gifted/talented coordinator, at Orleans School, Project ARTS validated her culture, enhanced her already-developing leadership skills, and provided her with confidence to pursue a doctoral degree in art education.

For students, Project ARTS validated their abilities, accomplishments, and cultural backgrounds. The pride expressed by students at Stinesville School, about who they are and their heritage, permeated their performance at the historical museum. In this performance they proclaimed, "Stinesville is the town stone built, and so are we. We are the quarry lads and lassies of the 90s." The effect of both school programs on their communities was apparent in the reactions of the audiences who came to see their performances at the historical museum. A young couple said they had lived in Stinesville all their lives and had never known the town had so much interesting history. Older members expressed joy seeing the young people embracing their history and town traditions.

TEACHER RESPONSES

The art teacher at Stinesville Elementary School wrote about what she considered strengths, and some suggestions for change, in Project ARTS policies and practices:

Project ARTS was basically an effective program for my artistically talented students. It put them in touch with community resources, made them aware of vocational possibilities related to the arts, provided opportunities for them to learn about a variety of methods, materials, and sources for supplies, so that they could do more effective art work....Our school was able to obtain video equipment, video software, and art resources for take home projects, as well as financial support for field trips....Students who participated were given opportunities to become aware of the history of the surrounding community and the visibility of the performance and art show at the end made this experience particularly rewarding for students.

After participating in Project ARTS, this teacher felt that she was, "in favor of self-selection, rather than testing. The limited number of students who could participate lead to some worthy students not being selected....In the future, I want be inclusive, not exclusive." She also thought that special programs, such as Project ARTS, place a burden on participating teachers in small rural schools with limited staffing.

At Orleans Elementary School, the gifted and talented coordinator was also the art teacher connected with Project ARTS. Since the ending of the grant, this teacher has been admitted to the doctoral program in Art Education in the School of Education at Indiana University. She is one of the first persons in her family to go on to higher education. She has

continued to teach, while pursuing her doctoral degree. For a graduate class she was taking in 1996, she wrote:

During the past three school years, from 1993 to 1996, our elementary school, and Stinesville Elementary School in Stinesville, Indiana, participated in a multicultural, gifted and talented, art and music project called Project ARTS. During this project, we interacted with students in the Gullah culture in South Carolina and students in the Hispanic and Pueblo cultures in New Mexico. As a part of our program, we exchanged lesson plans and curriculum, studied our own local cultures, made and exchanged videos and photos, exchanged pen pal letters and cards, including personal art work, and talked to one another through video conferences. Students from South Carolina expressed fears of our school because they saw no black students, only white students. Some of the cultures disallowed video and photo exchange, but all participated in the pen pal exchange. The students at all sites were surprised to learn that they had similar interests, such as sports, favorite TV shows, and pets. Since this was an art project, many liked to draw and complimented each other on their drawings. At our video teleconference, with students from the Santo Domingo Pueblo in New Mexico, one of our students commented that the Native American students did not have even 'one feather in their hair.' Through these interpersonal exchanges, our students learned the other students were much like themselves, even though they may be a different race and live in another state.

Stereotypes are present in every culture, race, and society. We use stereotypes at times for a starting point, but we must teach beyond them. As educators we have an obligation to ourselves and our students to lead by word and example. By realizing the stereotypes in our world and culture we find such a starting point. Education is a powerful tool, knowledge is power, ignorance is slavery. Each...teacher influences every student who comes to our class in some way and they influence others. Education is not confined inside the four walls of our classroom. We and our students can be influenced by the world and we can in turn influence the world and society through our teachings, writings, and everyday examples. We can teach tolerance and respect.

NEW MEXICO FINAL REPORT

Participating schools in New Mexico were both in the same district, but had quite distinctive populations. These were Santo Domingo School, on a Pueblo Indian reservation, and Carroll School, in the community of Bernalillo, New Mexico.

SANTO DOMINGO ELEMENTARY SCHOOL

The first year was spent identifying students for participation in Project Arts. The second year, students were evaluated through teacher assessments by the school's gifted and talented teacher and the art teacher (and tribal official) with input from the Gifted Site Committee, consisting of parents, teachers, and Pueblo community members. Santo Domingo School had been very active, from 1994 to 1996, in developing identification instruments for gifted Native American students in academic areas. A Gifted Site Committee had influenced state legislative action in 1996 on behalf of Native American gifted and talented students. Therefore, Project Arts was easily incorporated into Santo Domingo School's past and present efforts in gifted education and identification.

The gifted and talented teacher was more involved in Project ARTS the first two years than the last year, when she was assigned as a regular fourth grade teacher. The time she had to work on Project Arts, therefore, was limited. Nevertheless, she used a great amount of personal time to maintain the quality of Project Arts. Teachers reported that the principal and superintendent did not support the program, although the principal told the site evaluator that she hoped to continue the program during the 1996-1997 academic year. The superintendent and principal were both dismissed at the end of the 1995-1996 academic year. Project ARTS initiatives are expected to continue during the 1996-1997 academic year.

Teachers in the school were very positive toward the Project ARTS Program. Teachers are now more willing than before the program to (1) incorporate art in their regular classrooms, (2) encourage all students to increase their art knowledge bases, and (3) increase their own knowledge in the area of art teaching. These teachers reported that Project Arts students often acted as mentors for other students in their classrooms. In fact, during the last year of the project, a room dedicated only for teaching art was secured, due to requests from the teachers. There are no elementary level art teachers in any school in New Mexico; the Project ARTS art teacher was one of the only art teachers at this level and almost certainly the only bi-lingual art teacher teaching in both Keres and English.

CARROLL SCHOOL

A special education and lead Project ARTS teacher made impressive strides in bringing community artists to Project ARTS classes and incorporating the study of local arts. The principal at this school is very committed to incorporating local art into the curriculum. She has stated that she will continue Project ARTS after the Javits grant ends. Local art and student art clearly is showcased in the school's halls and classrooms. Teachers who were involved with Project ARTS reported that other teachers became very supportive of the program and were pleased with the positive responses they received from school personnel at Carroll Elementary.

NEW MEXICO IDENTIFICATION

In New Mexico, at Carroll Elementary School, teachers wanted to offer the program to any interested student who participated in a juried community art show and, therefore, self-selected into the program. At both New Mexico sites, there was desire to include, rather than exclude, interested children into the program that competed successfully with the desire to provide differentiated programming for artistically talented students. The New Mexico sites administered the Clark and Torrence Tests, but did not use the results for selection because the teachers felt they were not applicable to their populations and evidences what they thought was cultural bias.

The two teachers supporting Project ARTS at Santo Domingo School were enthusiastic about selecting high ability students. Their concern was about differentiating high ability arts students and more traditional 'gifted and talented' students, as supported by the school district. They kept in-depth records about arts related behaviors of all kinds. Specifically, for school records, they carefully prepared the following forms: an Indian Student Creativity Behavioral Checklist, a Student Self-Nomination Form, a Teacher Assessment Form, a Gifted-Talented Rating Scale, and a students' Personal Inventory.

At Carroll Elementary School, a number of nomination forms and available school records of test performance were used as criteria for selection. The forms required included: a Peer Nomination Form, a Teacher Survey Form, a parents' Community Survey Form, and a Parents Nomination Form, a Student Self-Nomination Form, and a record form completed during the students' juried art exhibition.

LOCAL ARTISTS AND COMMUNITY SUPPORT

The local art teacher, also a Santo Domingo official, teaches art to Project ARTS students and other students in the school. Another local artist also had been teaching Project ARTS classes on a weekly basis. Local artists from the community also volunteered to teach art lessons on a one-time basis.

A Carroll Elementary School, a local artist had been teaching Project ARTS students on a regular basis, during the 1995-1996 academic year. She had directed a project in which the students created a mural that depicted an historical timeline of the local region. Throughout this project, the special education teacher took Project ARTS students on numerous field trips (e.g., Coronado Museum and Petroglyph National Monument), so they could obtain an understanding of the history and background of their own local area, as well as that of the Southwest in general. Local artists participated in Carroll Elementary field trips and some Project ARTS students from Carroll have been invited to participate in creation of a community mural to be located in Bernalillo.

Both schools have received positive media attention. Local agencies donated supplies and public and private agencies have welcomed the Project ARTS students when they took field trips. There were several narrative articles about Project ARTS in an Albuquerque newspaper.

PARENT SUPPORT

Through home activities, Santo Domingo Project ARTS students' parents reviewed their children's sketchbooks with them and monitored the completion of their children's art projects. Open house and school programs provided opportunities for parents to view what their children were accomplishing in Project ARTS. Many parents were enrolling their children in summer art programs, something that previously had not been done before Project ARTS was offered at Santo Domingo School.

Parents were involved in program activities as needs arose at Carroll School. Some parents accompanied their children on field trips. A local, parent advisory group served the school throughout the project.

STUDENT RETENTION/ATTRITION DURING PROJECT ARTS

At Santo Domingo School, during the 1994-1996 academic year, about 22 students were enrolled in Project ARTS. In the final year, there were 12 to 15 students in the program, of whom 12 were from the original group (slightly half of the original group). Attrition was due to scheduling difficulties or students who wished to participate in other school activities, such as band or sports, that took place at the same time.

During the 1995 academic year, at Carroll School, all students who participated in a juried art show were allowed to participate in Project ARTS. Carroll consequently had over 30 students in Project ARTS. During the last year, due to the difficulty of serving 30 students, some of whom were not committed to the program, entrance to the program was limited to those who previously demonstrated they were serious about their art studies. During the 1995-1996 academic year, there were 15 students in the program, based on a juried art show and teacher nominations. Only 7 of the original Project ARTS students returned due to other interests, failure to participate in the juried art show, grade status, or for personal reasons.

BUILDING A COMMUNITY OF LEARNERS

Students in Project ARTS served as mentors in their classrooms and benefited socially, academically, and artistically from their participation in Project ARTS. Some students, not in Project ARTS, increased their interests in artmaking and art appreciation due to interactions with students in the program. Classroom teachers were encouraged to use Project ART activities and interpret them for their students.

In Santo Domingo School, art skills have increased and the teachers believe this is because students are taught in Keres and English. At Carroll School, some students' overall academic performance and social skills appear to have increased due to their

participation in Project ARTS. In interviews, students stated they learned how to share and get along with others as a result of the cooperation needed to complete a mural project. Other students stated that they learned more about their local communities by participating in Project ARTS. The majority of students interviewed cited specific skills, such as shading and block design, that they learned by participating in Project ARTS.

CURRICULUM DEVELOPMENT

At Santo Domingo School, traditions of the pueblo culture were the overriding theme of the two year curriculum development efforts at this site. Units focused on lines, shapes, and pattern in design; exploring local architecture and three dimensional space; traditions in art in the pueblo culture; and stimulating creative thinking. At Carroll School, a year long theme, "A Historical and Cultural Journey of Our Community: A Walk Down Main Street," included a historical and cultural explanation centered around the main street in Bernalillo. Units of instruction integrated art with math, science, architecture, drafting, folk history, local history, printmaking, map making, and local history, book illustration, and handmade book making. At the final presentation of the curriculum for the local community, videotapes and handmade books were available for sale.

During the third year of Project ARTS, a local artist worked with Project ARTS students to create a mural, based on local history, that was painted on the walls of the school. Both school staff and students, as well as local community members, have commented on how much they have learned from the mural and how proud they are that local students created this imagery.

STUDENT ASSESSMENT AT SANTO DOMINGO SCHOOL

Both teachers kept personal notebooks for the duration of Project ARTS, in which they documented lesson effectiveness and student attitudes toward lessons presented. The art teacher also kept anecdotal notes about each student relative to his or her progress. Project ARTS teachers evaluated logs kept by regular teachers who had Project ARTS students in their classes, in respect to student progress both artistically and academically. Regular teachers were provided with a checklist related to the impact that Project ARTS participation had on students in academic and affective/social domains. There also were opportunities for each Project ARTS student to evaluate his or her work through a video-taped interview process.

During the second year, the school's art teacher, and the gifted and talented teacher, evaluated student progress and achievement based on both written forms and oral interviews with the students. The art teacher's input was important in that he had taught all of the 22 students in Project Arts for a full academic year. Students were awarded points based on the following criteria:

- motivation in classwork and enthusiasm for being a member of Project Arts,

- art talent and desire to work at improving art skills,
- responsibility for following through on assignments and projects,
- interest in doing outside activities, such as entering art contests, and
- completing sketchbooks and other tasks

Using this evaluation system, five students were dropped from the program and one other chose to drop out of Project ARTS. Scores for these two students were not sent to the Project ARTS office.

During the final year, an art teacher-consultant, and the art teacher, worked directly with 15 students two days a week. These students were assessed according to the following criteria:

- a sketchbook that is current and demonstrates techniques taught in the drawing class,
- a portfolio that contains work in progress and completed work,
- attending Project ARTS classes regularly,
- contributing art work to the school, such as in newsletters, contests, and bulletin boards, and
- sharing art work and techniques with fellow students and family members.

Working portfolios were kept for each student in the program. The portfolios were collections of sketches and drawings that demonstrated the students' developing ideas, mastery of new skills, and experimentation with diverse media. Portfolios were used as a means of assessment throughout the project. Students, through materials in their portfolios, were able to talk about their work in progress, rather than only about their final art products.

The two teachers at Santo Domingo also constructed an Indian Student Creativity Checklist, based on their actual practice and knowledge of the Santo Domingo community, in collaboration with panelists who were members of their community advisory group. These state that the "behaviors listed may or may not be observed in a classroom environment". Panelists believed that Indian students would be more likely to display some of the behaviors among other Indians, at social gatherings, or at home, and that some students may not necessarily express these creative behaviors verbally.

Twelve final evaluation forms were submitted and filled out by the two teachers for each identified Project ARTS' student while they were in the 4th, 5th, and 6th grades. Of the 19 behaviors listed, 570 checks were in the frequently or always categories. There were only 23 checks in the sometimes category (one student received 8 and others never received more than 3 checks in this category), and no checks were given in the never or rarely categories. It appears these 15 students, in the final year of Project Arts, possessed behaviors that the panelists and the two teachers determined were creative for Native American students.

This assessment form was the only one returned to the Project ARTS office that was completed by these two teachers at Santo Domingo School, although they claim to have used



other measures to score and evaluate the students in their program. All members of the Project ARTS team at Santo Domingo were highly motivated and interested in successful outcomes. "Really good art instruction brought out the abilities of the participating students", according to the school's gifted and talented coordinator, and later fourth grade teacher.

STUDENT ACHIEVEMENT AT CARROLL SCHOOL

A special education teacher indicated she planned to review students' portfolios and interview students in the program. She reported that "students were evaluated on an ongoing basis, using the students' work on the mural and their portfolios. Work on the murals, and other art work, not only helped the children grow artistically, but also had an impact on their classroom work and their feelings of self-esteem." The Project ARTS office also received videos of students engaged in project activities.

In both schools, all teachers whose students were involved in Project ARTS reported very positive responses to student, teacher, and administrative outcomes, except for lack of increased principal support in Santo Domingo. The following categories received positive reactions by the teachers; (1) increased student interest and engagement in art, (2) increased student interest and engagement in school, (3) increased student satisfaction, (4) increased student achievement, and (5) involvement of teachers other than Project ARTS teachers. Teachers all reported positive skill development including: (1) increased art making skills, (2) increased perception, (3) increased reflection, (4) higher order thinking skills, (5) problem solving in the arts, and (6) increased critical judgment. Teachers at both schools had high praise for the site coordinator and felt she was sensitive to their needs and available when they had concerns.

RESOURCES AND MATERIALS

Both schools received resources for art making and art appreciation activities. Community members in Bernalillo were very generous in donating materials to Carroll School. Both schools indicated resources and supplies were ample, but did indicate that a constraint was lack of time to plan activities and prepare and carry them out in a thorough manner.

TEACHER INSERVICE AND TRAINING

Project ARTS teachers were pleased with the inservice workshops provided by Project ARTS co-directors about identification, curriculum planning, and evaluation. These were followed up by the site director, and other consultants, during the following years. During the 1993-1994 academic year, teachers were provided inservice classes about identification procedures, encouraging them to be site specific, and avoid 'typical,' or generalized measures. During the 1994-1995 academic year, Project ARTS teachers were provided inservice workshops about curriculum development, encouraging them to focus on the study of local cultural history. During the 1995-1996 academic year, teachers reported that they felt secure in planning

curriculum on an on-going basis. During that same year, they were provided inservice workshops about student evaluation.

Only teachers at Santo Domingo School were able to participate in the evaluation workshop, conducted by the co-directors during the summer of 1995. It appears that there were no follow-up activities or workshops conducted at either school about assessment. Teachers at Santo Domingo did employ a few assessment activities suggested at the workshop conducted by the co-directors.

TEACHER'S PERSONAL CORRESPONDENCE

The gifted and talented teacher at Santo Domingo wrote to the co-directors, after their visit during the end of the academic year 1994-1995:

"It was great to meet both of you after our long distance communicating. You certainly helped clarify goals and objectives of our project. We came away inspired, anxious, and ready to begin! Thanks for your enthusiasm!"

At the end of the project, after the co-directors visited the New Mexico sites, the gifted and talented teacher at Santo Domingo School, and later fourth grade teacher, transferred to another school. She won a grievance against the then principal of Santo Domingo School. This principal and the superintendent resigned at the end of the 1995-1996 school year, and the staff and parents, according to this teacher, are very pleased with the current administration. The newly appointed superintendent was evaluating the entire educational system in the Bernalillo School district at the time she wrote. She ended her letter writing, "Thanks for everything."

CARROLL SCHOOL PRINCIPAL RESPONDS

In a videotaped interview with the principal of Carroll Elementary School, she stated her overwhelming support of Project ARTS:

Due to the Javits team at our school, students are more aware of art and efforts of community artists. Due to my own efforts, we were able to get a lot of art work by local artists displayed all over the school. Several artists loaned their art work that is hung around the school... A few students have sold some of their art work and their self-esteem has been enhanced. Awareness of art has been heightened and there is no vandalism. The children really value the art around the school and art has built a sense of community in the school.

SOUTH CAROLINA FINAL REPORT

The five teachers participating in Project ARTS were at three different schools, in the same school district, in South Carolina. They met together on a frequent basis with the lead

teacher, who was from another school in the district. They also met as a group with the Project ART co-directors, the site director, and the site consultant/evaluator. At these meetings they developed common identification instruments for visual art students, and created curricula and assessments instruments that took different forms in each of their schools.

TEACHER BENEFITS

Training materials developed by the co-directors of Project ARTS, and two group training sessions held at Indiana University for the site directors, provided a sound basis for work on the grant. The co-directors and project coordinator also visited the South Carolina site twice, with the project coordinator visiting a third time. Visitations to other sites by the site coordinator and consultant/evaluator brought different perspectives and a richness in the diversity of traditions as reflected in local community-based arts curricula. Direct involvement with the schools allowed the staff to have many opportunities for interactions with administrators, teachers, and students through professional development opportunities.

The five teachers directly involved with Project ARTS benefited in many ways, they: (1) received excellent materials to support their art curricula, (2) attended staff development workshops about characteristics of artistically talented students, curriculum related to discipline-based art education, art methodology, and assessment. They were able to put each of these into practice during the Project ARTS grant, (3) had guest artists and field trips funded by the grant, (4) shared successes with teachers from the other sites through teleconferences, and (5) celebrated student and teacher successes through exhibitions and performances in a public arena.

STUDENT BENEFITS

As intended, the real beneficiaries of Project ARTS were students. Students attended regular art classes and were participants in Project ARTS classes as well, where class size was limited to a maximum of 20 students. Teachers introduced new concepts, skills, and understandings, grounded in an arts curriculum based on the Gullah culture. A great majority of students in Project ARTS were descendants of Gullah people, yet they knew little of their rich cultural heritage. Many reported the advantages of learning more about their cultural heritage.

IDENTIFICATION PROCEDURES

In South Carolina, the Torrance Tests of Creative Thinking and Clark's Drawing Abilities Test were administered, but the results were not used for selection because the teachers felt they were culturally insensitive. The South Carolina teachers, from St. Helena Elementary, Beaufort Elementary, and J. J. Davis Elementary, with the assistance of a lead art teacher and the site consultant/evaluator, developed three, common visual art tasks to help identify artistically talented students in their Beaufort County schools. These tasks were

culturally sensitive, inclusive of two-and three-dimensional aspects, and standardized to create consistency among all schools involved. There was a two-dimensional design activity, a two-dimensional story activity, and a three-dimensional sculpture activity.

Teachers had a difficult time deciding on criteria they would use to judge the products produced during these tasks. The site director, site consultant/ evaluator, and lead art teacher helped the teachers develop assessment forms for these activities. These unique performance measures, developed and administered in South Carolina, appeared to have good possibilities for future valid identification. In the end, however, some participating students were included because they were arts-interested and/or honors students, regardless of test results.

The number of recommendation forms required by South Carolina teachers was complex. Several of these seemed to be records of the same behaviors. Nevertheless, selection in South Carolina seemed to be carried out successfully. Few students dropped the program, once they were accepted.

The recommendation forms used in the Beaufort schools included: a Student Art Questionnaire Form, a Parent Evaluation Form, a Faculty Nomination Form, a students' What Do You Know About Your Classmates? Form, a Visual Arts Teacher Checklist, a Faculty/Administrator Nomination Form, a South Carolina Rating Instrument for Gifted and Talented Students, and a Students' Evaluation Form. Several of these forms were accompanied with explanation sheets and specific descriptions of expected student behaviors.

The music / movement portion of Project ARTS was conducted by the music and movement teacher at St. Helena Elementary School. He screened the students, using Gordon's Primary Measures of Music Audiation, which included two written tests, one on rhythm and one on tone. From a pool of approximately 250 students, the music teacher selected the top 50 students for the movement teacher to screen. Approximately 20 were finally selected to participate in the music/ movement portion of the Project ARTS program, during the final year of the grant.

ARTS CURRICULUM AND INSTRUCTIONAL STRATEGIES

Project ARTS co-directors gave a presentation about gifted and talented students and curriculum development during their visit in May, 1994. All who attended found this workshop very informative and asked the co-directors to come back and present a 'looking and talking about art' workshop. The site consultant/evaluator, and site director, conducted a workshop in July, 1994, to help the teachers develop curricula for the Fall. These were very productive days. Teachers received support and validation of their ideas, and an abundance of resources and materials about Gullah art and culture and teaching artistically talented students. All this guidance and materials, authored by other teachers in different contexts in the United State, were appreciated and helped greatly in providing examples of curricula for artistically talented students.

A curriculum structure, The Gullah Culture, was decided on at the July, 1994, meeting and teachers chose topics to research over the summer. Four units of study were provided that included storytelling and history, family and rituals, work and leisure, and celebrations. All of these units focused on the culture of the Gullah people, that has survived due to the relative isolation of the sea islands off the coasts of South Carolina and Georgia. Information about this curriculum was shared with other Project ARTS teachers, in other states, at the beginning of the 1995 school year. The South Carolina site director edited the results of the curriculum writing and sent them to the Project ARTS' central office. After editing, they were then included in a monograph, containing curricula from all the sites, that was distributed to all Project ARTS participant teachers and administrators. The site consultant/evaluator conducted an in-service workshop 'looking at and talking about art' in the Fall of 1994.

The site consultant/evaluator observed Project ARTS teachers on several occasions. She either modeled appropriate activities for artistically talented students, or talked with teachers about their teaching strategies after observing them teach. The teachers were responsive and made changes based on the site consultant/evaluator's suggestions and comments.

The curricula developed at the South Carolina site were very successful. Given more time, and an extension of the grant, more could have been done about helping teachers develop appropriate instructional strategies, that, in some cases, needed strengthening.

STUDENT ASSESSMENT

The Project ARTS teachers, in the past, had very little experience with assessment in their regular art classes. These teachers needed much assistance in the area of evaluation. The project co-directors gave a workshop about assessment, but the teachers needed more experiences in conducting arts evaluation. The site director felt that if arts evaluation processes had been explained early in the project, these teachers might have been able to employ better strategies for assessing their students during the last two years of the project.

At all of the South Carolina sites, individual project assessment forms and final Project ARTS student and teacher assessment forms were used. These forms were all locally designed by the three art teachers participating in Project ARTS.

Examples of student comments in their journals about their experiences in Project ARTS at Davis Elementary are:

"I looked at my work, that I had done last year, and compared it with work I did this year. I felt that my work had improved since last year. It had more interest and more detail. I was impressed by how my work had changed."

"I think Project ARTS is great because you get to learn about all the different kinds of people very famous because of art like making baskets, pictures, and sculptures."

Two students at St. Helena Elementary School, in response to what they learned in Project ARTS, commented:

"I learned you can do whatever you want if you put your mind to it."

"I learned how creative I can be."

Teacher assessments at Beaufort Elementary School indicated that, in terms of 4th graders accomplishments, 68% were rated excellent, 29% fair, and 3% poor. The 5th graders in Project ARTS were rated 77% excellent, 21% fair, and 2% poor. The accomplishments and achievements of most of the students in this school, who participated in the Project ARTS program, were rated in the 'excellent' category.

Examples of teacher comments, from St. Helena Elementary School, about one student who evidenced high levels of achievement, and one who did not, over the two years of the program, were::

"J. has blossomed in PROJECT ARTS, he began eagerly, but shyly. He was always dependable and ready to try any task asked of him, but rarely put himself forward the first months of the program. Success and realization that he was part of this group built his confidence so that he became more willing to take artistic risks and take a leadership role in class discussions and group planning. Over the two years of the project, his art work matured, and his eagerness to help, whether in the creation of a project, or the set up and clean-up for projects, has continued. His enthusiasm and willingness to cooperate in class, plus his eagerness to try new and unfamiliar tasks, helps motivate his peers. J. enjoys brainstorming, seeking solutions to complex problems, and finishes tasks once begun. He willingly discusses his work, and usually takes criticism well. He is able to apply new information to work in progress and also to process criticism and apply it to new situations."

"S. has the ability to accomplish the goals she wants, but as PA progressed, it became apparent that she preferred the glamour and importance of being in PA to the actual challenge of mastering new skills and pride in her art work. S. is a fast beginner, but quickly loses interest and frequently doesn't finish her work. She does not respond well to criticism, and would rather quit than analyze suggestions and consider incorporating changes."

On an evaluation form given to St. Helena Elementary School parents (in response to what personal growth they noticed in their children as a result of participating in Project ARTS) all responded in the affirmative. Among their responses were the fact that their children were doing art more in their spare time, interested in other cultures, more musically creative, gained confidence in their work and were willing to try new things, more willing to be involved in group activities, and increased their art abilities in a number of areas. Answering

the question about whether their child talked about Gullah, Indiana, or Native American cultures, some students were reported as mentioning all three cultures. All except one was excited about learning more about Gullah culture. One parent commented: "J. liked them all. She really liked Gullah culture because it was close to her home. She never knew all that culture was just out her back door" Another wrote that her child told her, "We are all Gullah."

There were a number of different responses to the question about what was the biggest benefit their child received from participating in Project ARTS, including: (1) exposure to different cultures, (2) growth in self-esteem, (3) continued, growing interest in art, (4) dancing and drumming in public performances, and (5) participating in a variety of art projects and experiences based on different cultures. All parents who responded wrote that they would like to see the program continue. One parent volunteer wrote, "I feel most of the children did benefit and hope this program, or some like it, will continue in the future". An other parent commented, "The benefits cannot be measured."

INSERVICE TRAINING DURING PROJECT ARTS

One of the art teachers originally contended that she did not want to teach about the Gullah culture. The population of her Project ARTS program had many white students, although the majority of students in her school were from African American, Gullah backgrounds. It appeared that she might be operating from some preconceived notions about her students. Near the end of Project ARTS, her students produced some wonderful art works related to the Gullah heritage. The art teacher at J.J. Davis Elementary School, and the music teacher at St. Helena, were most responsive to including Gullah-oriented art objectives in their Project ARTS curricula. They both are African Americans who share Gullah heritage with the majority of their students. These movement and music teachers made costumes for performances, and the music teacher provided transportation for his students. Project ARTS instilled a sense of pride in both these teachers. The art teacher spoke at a workshop and said that she never thought, "I would be able to teach about my own culture to students from my same background. I'm really excited about this opportunity. It has changed how I view teaching and what I teach. It has been a great experience for me." Over the three year period of the project, for the most part, these South Carolina teachers did become sensitive, responsive, and open to their own students, and to other cultures' beliefs and traditions.

NEW TECHNOLOGIES

There were two teleconferences among teachers, site directors, project coordinator, and project directors, in 1994, that were very beneficial. Scheduling at the local telephone office, in Bernalillo, however, did not permit participation by South Carolina students in shared telecommunications from other sites. South Carolina teachers expressed interest in what teachers at the other sites were doing, as were other teachers interested in what the teachers

in South Carolina were doing. Questions were raised about Project ARTS' goals and directions during these shared activities.

Computer equipment was not available in the schools for students to participate with new technologies and hands-on activities. Teachers were given inexpensive 35mm cameras for students to use to record their family histories. Two were broken and one was lost. It was recommended that, in the future, disposable cameras be used for similar activities.

It was wise that the technology part of Project ARTS at this site was not highlighted. The identification, curriculum development, and assessment activities were extensive enough to keep the teachers occupied for many hours outside their classrooms. Nevertheless, new technologies should be included in the program as it expands within the next few years.

PARENT INVOLVEMENT

Every effort was made to educate teachers about the importance of including parents in Project ARTS activities. At first, teachers were hesitant about involving parents because parents had not been included to any great extent in their program planning or teaching. After student projects were finished and readied for display, teachers became more enthusiastic about inviting parents to Project ARTS functions.

The first parent meeting in Beaufort was not well attended. This was an education program planned especially for parents, with a guest speaker from the Gullah community. It took some time for local parents to become comfortable attending Project ARTS activities. There was, however, an excellent turn-out for the Penn Center's May exhibition. This was the first time that the Penn Center, which records and promotes Gullah culture, was involved in local, school district events. A Project ARTS exhibit at the Penn Center displayed student products, and performances by students, developed from curriculum activities, were focused on the Gullah culture.

Many of the field trips students took were chaperoned by parents. In addition, many community members attended student exhibits, and a number of local artists participated both in the schools and outside in Project ARTS activities. Students also exhibited their work at the Gullah Heritage Days and the Seedlings Gallery, in Charleston, South Carolina. A final exhibit was held at the district office and then transported to the waterfront as part of the Beaufort Gullah Festival. Many people from the community and beyond, including parents, attended these events. Musical performances, featuring Project ARTS students, also took place along with these art exhibits.

The local newspaper and television station gave overwhelming support for Project ARTS functions. A number of articles about Project ARTS activities were published during the second and third years of the project. The school board of Beaufort also made a commitment to support the program for the 1996-1997 school year.

NOT ENOUGH TIME

Three years was not enough time. Some feelings of success were just being experienced by many involved in the project. In another year or two, the size of the program could have been increased and identification and curriculum ideas expanded. The grant, in the three years it existed, had a very positive impact on the community by highlighting and affirming Gullah culture, something that had not been done in the schools prior to Project ARTS. Students in all three states also came to know the cultures represented in other sites.

SITE DIRECTOR AND EVALUATOR RESPONSES

"Everyone involved in Project ARTS in South Carolina gained from the experience...It has been a privilege to work with the project directors...The training and materials they provided established a sound base to begin our work on the grant. Visitations to other states, ethnic groups, and school sites brought different perspectives and a richness in the diversity of traditions as reflected in their art. The opportunity for direct involvement with the three schools in South Carolina offered many opportunities to interact with administrators, teachers, and students. The grant also offered many professional development activities that will have a direct bearing on classes at the post secondary level as we work with preservice and inservice teachers to help identify, create curriculum, and devise authentic assessments for students from diverse population, from rural areas, with high potential for excelling in the arts."

TEACHER RESPONSE

In her journal, the art teacher at Beaufort Elementary School wrote, at the end of the project:

"Project ARTS has been a learning experience for me in so many ways. I am going to change the way I teach because of it.... A program such as this truly benefits those children who can achieve more.... I am grateful for the supplies and the professional help from [the site consultant/evaluator] who was a great help and inspiration. The steadiness and no nonsense approach of [the site director] was most valuable and kept me on track....I feel grateful to have had this experience."

SUMMARY REPORT OF ALL SITES

SITE-BASED DETERMINATION

Numerous decisions made in the structure of the initial proposal added greatly to chances for lasting success of Project ARTS goals. First was the decision to emphasize site-based determination of project activities and outcomes. Teachers and on-site staff were empowered to assess their own local situations, select their own directions, and plan their own means to

achieve their ends, all within the broad, general framework of the Project ARTS agenda. While it took time and effort for site staff and teachers to comprehend their freedom to act, and discover and internalize their goals for the project, when they did so, they began to take ownership of Project ARTS at their schools. By not insisting on uniformity across sites, project directors acknowledged local conditions, needs, and appropriate methods for meeting those needs. The variety of approaches adopted across project sites proved a great strength, and a testament to the wisdom of the initial decision.

In helping site teachers and staff determine the shape of their own project goals and activities, the chief task was community-building within each school and state site. This work was accomplished in a number of ways, but in all cases it had to evolve over time. In each of the sites, communities developed differently. Separate communities of students and teachers coalesced in each Indiana and New Mexico school. In South Carolina, similarities of conditions at the schools led to joint work sessions and identification with a community that included all three schools. In all cases, this self-identification with the local community gave individual teachers motivation and energy to work toward project goals. At the central office at Indiana University, the project co-directors and project coordinator formed a small community, and the good working relationships that developed within our community of three enhanced our abilities to provide coherent leadership for the rest of the communities.

PROBLEMS AND CONCERNS

The Project ARTS administrators, and most of the local teachers, agreed that the project did not have sufficient time to effect deep-seated change at local and school district levels. The degree of change attempted in this project required significant administrative support, and teacher support, and the three year time frame of Project ARTS needs to be expanded to build the degree of support needed to bring about systemic changes. The fact that, in the near future, Project ARTS will continue at all sites is an indicator there is a good chance that this kind of change may happen.

Not enough time was allocated for preliminary groundwork that included locating school sites and personnel, explaining fully the goals of the grant and implications for participation, enlisting interest and commitment from participating teachers, and providing in-service about identification, curriculum design, and assessment. Devoting the entire first year to staff development and community building would have allowed for inclusion of music and movement teachers from the start, thereby expanding the support structures from teachers on the original teams and enhancing stability of the staff communities. The grant should have been written for no less than five years. In this amount of time, it would have been possible to institute the curricula developed for Project ARTS as local, school district policies.

A problem that was encountered was the distance of the New Mexico and South Carolina site directors from the Project ARTS sites. Only in Indiana were schools close enough to the site director to implement quick responses to teachers' needs and concerns. At the other two state sites, personal attention, involvement with programs, and on-site trouble shooting were accomplished only with great dedication and effort from site staff.

A final problem concerned personal commitment by teachers and staff to project goals was that teachers were not given a choice about whether or not they wished to participate in the Project ARTS. While this would not have presented a great problem in projects with a set agenda and pre-determined activities, it was a major obstacle in a local, site-determined program such as Project ARTS. In almost all cases, initial reluctance was finally overcome, and individual commitment was achieved. However, this process took time and energy, and at times hampered progress toward reaching Project ARTS goals.

IDENTIFICATION MEASURES

At each Project ARTS site, teachers were deeply involved in instrument design soon after learning that local instruments were preferred. At each school, the art teachers, and gifted and talented coordinators, created a complex array of criteria and testing instruments. These became a record of observation, testing, and recommendation forms that made it easy to select the most appropriate students. At one Indiana school, the art teacher chose to work with a gifted and talented group she had previously selected. In the last year of the project, the local music teacher selected another at this same school and worked with them toward a very successful presentation. At most of the sites, teachers were surprised at the success of locally designed criteria used to select students.

Basically, the import of all of this is that artistically talented students can be found in almost any school, rural, suburban, or urban, anywhere in the country. We bent the rules for this study, by having local groups of teachers develop idiosyncratic instruments to identify local groups of high ability students in the rural schools associated with Project ARTS. This often was accomplished with unconventional instruments and procedures. These atypical measures often lacked typical standardization of any kind, except on the populations for whom they were intended. On the other hand, most of the judgments made were confirmed by the use of Torrance Tests of Creativity and Clark's Drawing Abilities Test, both standardized instruments. Identification of high ability students in the rural schools chosen for this study, was not at all difficult.

Students selected for Project ARTS classes, generally, were the highest scoring students on most, or all, of the measures used at each site. Students were selected largely due to high scores on each of the measures used locally. Teachers graded the measures they created, but sometimes were unsure of the meanings of the scores. Fortunately, we had enough staff, well

aquainted with identification problems, to support each group of teachers. In addition to the measures reported, other guidelines were also followed, including descriptions of talented students created at each local school, nominations of teachers, peers, self, and parents; and various other criteria systems. Following meetings with Project ARTS staff members, teachers in each state created Project ARTS groups in each cooperating school.

CURRICULUM ACCOMPLISHMENTS

When site personnel were asked whether Project ARTS was successful, every answer was 'yes.' Benefits of various kinds, often including those not listed among formal project objectives, were readily recounted. Importantly, continuation of some aspects of the project was expected at each site and sometimes vigorously pursued. Continuation plans and efforts demonstrated the satisfaction of both Project ARTS personnel and administrators in school districts which were project sites.

Educational accomplishment in the project is directly related to the approximately 200 students who were directly involved, and the nature and degree of benefits they enjoyed. In Indiana, Project ARTS students participated in already established gifted and talented visual art programs, but were exposed to challenging tasks and a new music component in these programs. Students were self-selected into individual arts units that made their exposure uneven, in some cases. In South Carolina, Project ARTS offered special arts opportunities, in addition to those offered in regular arts classes, and also offered exposure to local arts and artists otherwise unavailable. In New Mexico, students would have had very little exposure to arts education if they had not participated in Project ARTS. In all schools, students not selected for participation in the program benefited from exposure to the products and performances of Project ARTS students, from enhancements of teachers' skills, instructional emphases and activities developed as part of the project, and materials purchased with project money. A few teachers, however, questioned the exclusivity of a selective program as appropriate for rural schools.

CULTURE SPECIFIC, COMMUNITY-BASED, GIFTED AND TALENTED EDUCATION

Concern for participation by parents and community members in determining local standards and directions was written into the original grant application. However, emphasis on community-based curricula came only after the first site directors' meeting at Indiana University, in September, 1993. This decision, to focus on local or regional cultures represented near the site schools, was a benefit to the project. While members of wider school and local communities came to meetings for program planning and implementation, that participation often was difficult, especially in rural communities where physical and psychological distances were factors. However, communities of interested parents, local craftspeople, and historians began to grow around Project ARTS activities that were initiated at each site.

Because these communities were not artificially established, but instead encouraged to grow, prospects for their continuation were very favorable.

An added incentive for support of local school communities resulted from public presentations of student work that took place at each site. Such opportunities not only enhanced student learning and provided a focus for programs, they also reached a wider audience than would have been possible if they had only performed in their own schools. Through participatory in-school presentations, however, students and teachers spread the benefits of the project throughout the entire school population, and made Project ARTS part of each, overall school community.

The degree to which visual arts curricula was reflective of local culture and appropriate for artistically talented students varied among sites. In Orleans, Indiana, attention to local culture was delayed, in part until year three, when teachers said they would have time to include it in their curricular plans. In Stinesville, units of instruction were integrated with other subjects, rather than just focusing on the arts. In New Mexico, the curriculum developed by the gifted/talented coordinator, collaborating with the Native American artist-teacher at Santo Domingo Elementary School, was well thought out and well developed. At Carroll, study of the local community coordinated by the special education teacher and a visiting artist helped develop and implement the Project ARTS curriculum that focused on local history and culture. In South Carolina, curriculum were truly reflective of the local Gullah culture, particularly in the hands of those participating teachers who were themselves Gullah descendants.

When music curricula were to be developed and implemented, in year three, school sites were still involved in attempting to reach visual arts goals and a number lacked the requisite time and personnel resources to fully implement the music program. Only three of the seven participating schools implemented a music program.

ASSESSMENT OF STUDENT ACHIEVEMENT

As has often been the case with gifted/talented programs, there were some problems with Project ARTS student identification procedures. There was, however, much evidence that students were benefiting and performing well. For the third year, the main proposed goal of the project was development of assessments through which to gain an understanding of students' achievements resulting from the arts education opportunities provided by the project. However, no site appeared ready to address fully the task of developing local methods of assessing student achievement in the visual arts. Moreover, as year three opened, there were many demands competing for the time and attention of local personnel, including completing work on first and second year, Project ARTS objectives.

INSTRUMENTS FOR TEACHERS TO ASSESS STUDENTS' ACHIEVEMENTS

Assessment materials received from sites included student evaluation forms from Beaufort Elementary School, South Carolina, that included a nine-item checklist. Approximately half of that list was related to arts achievement, rated with a 3-point measurement scale and a comments section. The same form was used by the teacher for evaluation of individual projects, for evaluation of overall achievement, and by students for self-evaluation. In some cases, teachers' comments were more attendant to art accomplishments when the instrument was used for assessment of individual projects, than when used for overall assessment. Students' self-evaluation comments addressed personal satisfaction with completed products, often specifying aspects which were they would like to see changed, and noting their pleasure with participating in the program.

STUDENT SELF-EVALUATION FORMS

Student evaluation forms from J.J. Davis Elementary School, South Carolina, included a 14-item checklist, with a 4-point measurement scale, marked "seldom-occasionally-frequently-always." Five items addressed art skills and achievements. The instrument also offered an opportunity for comments. The sample of four instruments submitted included some that indicated student progress from early in the program to later in the program.

Student evaluation forms from St. Helena Elementary School, South Carolina, were an 11-item checklist, with a 4-point measurement scale. Four items addressed art skills and achievements. The instrument also offered opportunities for comments, in which teachers often noted a student's interest or enthusiasm for art and response to criticism.

End-of-the term student evaluation forms from Stinesville, Indiana, included a checklist of skills and dispositions in four areas: (1) task commitment, (2) social development, (3) critical/creative thinking, and (4) research skills.

Student evaluation forms from Beaufort Elementary School, South Carolina, were described above. Non-prompted, student self-assessments from J.J. Davis Elementary school, in South Carolina, were used for some children to note progress in terms of the quality of their art products. Project self-assessments from St. Helena Elementary school, South Carolina, included five open-ended items, of which three asked for a brief critique of a product, one asked what was learned, and one asked what grade the student would award. Most students responded affirmatively to questions about whether materials had been used well and whether their work was neat and well-crafted.

Student surveys, from St. Helena Elementary School, included 8 open-ended items asking students about the program and whether they had experienced unique project-related learnings. Student self-evaluation, end-of-project surveys from Stinesville included a self-report of learning. End-of-project surveys from Orleans Indiana, asked students to comment on various aspects of the program.

PARENT SURVEYS

Assessment materials from all sites indicated that most teachers had developed and used instruments by which they were able to assess student progress and achievements in art. Parent surveys from Beaufort Elementary School, South Carolina, included open-ended items through which five respondents noted their children's growth in arts-related areas, six in appreciation of local culture, and all reported benefits of some kind.

STUDENT OUTCOMES

At all sites, students were offered more opportunities to engage in arts activities than they would have had without Project ARTS. In New Mexico and South Carolina, some previously unrecognized students often were poorly motivated and behavior problems. These same students were described as having "turned around" personally and/or educationally after participating in Project ARTS. At both these sites, ethno-cultural pride increased, offering possibilities of life-long benefits. Enhanced self-esteem and identification with the community and its arts also were reported in Indiana, especially in Stinesville. There, students with a history of contentiousness were observed to become respectful of each other and to work cooperatively. For many students, the focus on local culture became a source of pride, enhanced self-esteem, and validation. Students also gained some exposure to the cultures and arts of the sites in states other than their own. For instance, one South Carolina teacher undertook an in-depth effort at analysis of cross-cultural similarities and distinctions in basketweaving in Gullah, Pueblo, and rural Indiana cultures.

TEACHER OUTCOMES AND PERSONNEL ISSUES

Professional development was offered to all participating teachers and was considered a significant benefit for those in Indiana, where some teachers who had previously worked in isolation, were described as developing a cross-disciplinary team the third year, remarkable because it included itinerant teachers. In South Carolina, monthly meetings of teachers encouraged an exchange of ideas. In New Mexico, the two teachers at Santo Domingo formed a powerful team whose efforts were appreciated by their general education teaching colleagues.

All project personnel, from the co-directors to every teacher, had primary responsibilities beyond Project ARTS, except for the Project Coordinator. Professional and personal demands for their time and energy sometimes competed with project-related plans and responsibilities. Of particular note were the distances in New Mexico and South Carolina separating site administrators from Project ARTS cooperating schools. Grant proposal deadlines also did not allow leisurely recruitment of personnel. A few personnel did not have commitment to Project ARTS objectives needed for satisfactory achievement of project goals.

BUILDING A POSITIVE ATTITUDE FOR SCHOOL ADMINISTRATORS

A strength of the grant, as originally envisioned, concerned commitment by local school districts. One commitment in particular, regarding provision of regularly scheduled time for students to meet during the school day, was especially important. While the process of making this decision played out differently across site schools, success of programming at each school depended upon the degree to which Project ARTS' work was incorporated within the school day. An additional insistence upon district provision of consumable supplies and a tradition of underwriting gifted programs at all sites had the potential to insure that Project ARTS initiatives will continue after the grant is ended.

Every school and district administrator interviewed expressed appreciation for the project's benefits to students. Most expressed their intent to support continuation in some form of the project's efforts. In some cases, it appeared a positive base had been established for arts education. In others, those who had been supportive from the start may have become even more enthusiastic.

In South Carolina, where all administrators and teachers reported interest in continuing the project, the site coordinator organized a formal presentation to the school board toward that purpose. In Indiana, gifted and talented programs were expected to incorporate many of the Project ARTS emphases, units, and resources into their ongoing efforts. In New Mexico, teachers, principals, and superintendents expressed interest in continuing arts education projects similar to those that were incorporated in Project ARTS.

LOCAL PROGRAM ENHANCEMENT

In New Mexico, Project ARTS was, perhaps, the only arts program available to students in participating schools. As such, the project provided much more than enhancement, instead it represented an important initiation of arts education which affected not only children participating in the project but also a wider school population. In South Carolina, Project ARTS clearly enhanced the arts education program offerings in the three participating schools. Regular arts education programs, taught by the same teachers who were involved in Project ARTS, improved in various ways and degrees as a result of the infusion of project-associated teacher training, materials, and curriculum development and assessment. In Indiana, Project ARTS particularly effected change in the gifted and talented programs, by focusing on local cultures and local arts and artists, a focus that previously had not been addressed to any great extent.

NETWORKING

There was considerable evidence of a sustained effort from the Project ARTS central office to create and facilitate networking across sites. Evidence includes:

- (1) at least three visits to each site by project directors and project coordinator,

- (2) two training sessions, at Indiana University, with site-directors from Indiana, New Mexico, and South Carolina,
- (3) visitations by site directors to Indiana, New Mexico, and South Carolina schools and sites,
- (4) a monograph, produced in year two, that contained curricula developed at each site, was distributed to all site directors and teachers,
- (5) a teleconference in Spring, year two, with teachers and site directors at all participating sites, and another teleconferences, in year three, between participants from Indiana, New Mexico, and South Carolina,
- (6) a three way videoconference in Winter, year three, with participating teachers at all sites,
- (7) a video teleconference in Spring, year three, with students and teachers from Orleans School, Stinesville School, and Santo Domingo School participating,
- (8) seven newsletters produced by sites in Indiana, New Mexico, and South Carolina,
- (9) a pen-pal exchange project involving all sites,
- (10) making and sharing of video tapes about 'a day in the life of a student' at each of the sites, and about local art and culture in each community,
- (11) exchanging books containing family recipes that were written and illustrated by students at several sites, and
- (12) frequent telephone conversations, FAXes, and e-mails among the Project Directors, project coordinators, and other personnel.

Site personnel all praised the accessibility and responsiveness of the Project Coordinator.

At Stinesville, Indiana, establishment of collaboration among teachers was described by the site coordinator as a most positive development at that site. In South Carolina, the site evaluator and site coordinator actively collected and shared materials from the other two sites with the teachers, and all the teachers used these materials in working with students.

PROVISION OF SUPPLIES AND OTHER RESOURCES

Project-provided advantages in terms of materials and resources were noted and appreciated at all sites. Curriculum and related resources also were exchanged across sites so that the arts and cultures of project students were made available at all schools. For the Indiana schools, the infusion of supplies and resources was viewed by the local staff as a very positive benefit of participating in Project ARTS. These benefits included field trips, access to local artists, technology in the form of video cameras and computer software, and art books, slides, kits, and other resources.

CONNECTION TO PARENTS IN PROJECT ARTS

At every site, there were connections to community arts and artists. In Indiana, students met dulcimer players and musical instrument makers, local architects, quilters, painters, authors, and historians, and visited a historic artist's studio. In South Carolina, several local

artists and cultural sites were introduced to students and teachers in schools and on tours. In New Mexico, a Pueblo artist was the Project ARTS teacher at the Santo Domingo School. At Carroll School, a local artist worked with students in creating a historic mural about local culture for the school. At this school, there were many visiting local artists, visits to a local gallery and trading post, as well as other sites of local and historical interest.

At every site, opportunities were created for parents and community members to become aware of, and appreciate, student accomplishments. South Carolina students exhibited works and performed at the historic Penn Center and the Fall Gullah Festival in Beaufort. In New Mexico, Carroll students participated in a juried art show, and exhibited their work, in a local, community art gallery. Orleans and Stinesville students exhibited their work at the Monroe County Historical Museum, in Bloomington, Indiana, and performed in student created plays about local arts and history at the museum and in local schools and nursing homes. Stinesville students also were invited to perform at the town's summer festival.

Parent advisory committees functioned at every site, but the nature of their degree of involvement varied from site to site. Santo Domingo parents became involved in a successful political effort to retain the Project ARTS art teacher who had been reassigned as a kindergarten aide.

CONCLUSION

Project ARTS personnel are to be commended for their efforts to identify and provide resources to artistically gifted and talented, disadvantaged rural children in seven public schools. In addition to furthering the development of these children's understandings and skills, the project increased their awareness and appreciation of local arts in their own communities. In many cases, teachers benefited significantly from professional development opportunities offered by the Project Directors. In most cases identification procedures were useful for student selection, the gifted and talented curricula did focus on local arts, and some useful assessments were developed. A manual based on identification, curriculum, and assessment procedures was developed, by the project co-directors and coordinator, for nationwide distribution. Information found in this manual will be helpful in aiding others who are developing programs for ethnically diverse, economically disadvantaged, high ability, visual arts students in rural communities.

Some difficulties were encountered in respect to achieving all of the projected project goals, some of which were not foreseen, such as the distance between site coordinators and sites in New Mexico and South Carolina and lack of time to develop a full blown assessment program at all sites. Commendable efforts, however, were made to address difficulties as they arose. Those students who participated benefited from the program to such an extent that personnel in participating schools and districts expressed satisfaction with student interest and outcomes

and expressed overwhelming support in continuing aspects of Project ARTS after the grant had ended.

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